



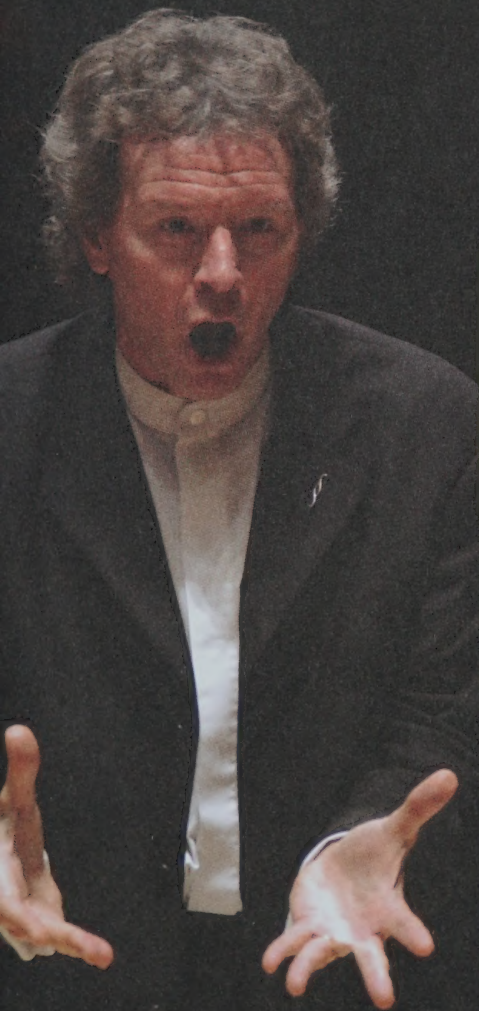
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BEETHOVEN AND MOZART



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Welcome!

Dear Friends,

As we continue our season-long celebration of our two namesake composers, Handel and Haydn, with virtuoso Richar Egarr, I am very pleased to announce the Society's expansion of its education and outreach efforts as a part of *Celebration 2009*.

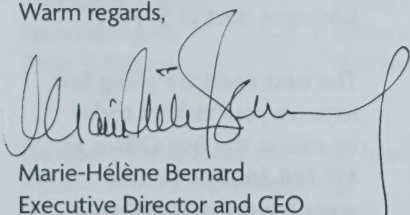
On November 21, in collaboration with The Associates of the Boston Public Library, Handel and Haydn Society presents Dr. Eileen Soskin, Head of Walnut Hill School for the Arts, in a lively introduction to Handel's *Messiah*. Susan Consoli, soprano and member of the Handel and Haydn chorus, will perform excerpts from *Messiah* and The Associates will display gems from the Boston Public Library archives collection, which includes Handel and Haydn Society historical materials dating back to 1815. Mark your calendars for future lectures on February 20 and March 13, 2009. All presentations will take place at the Boston Public Library's historic Copley Branch.

The Haydn Symposia will feature Artistic Advisor Sir Roger Norrington. In "The Haydn Experience" symposium to be held at New England Conservatory on January 24, noted Haydn specialist Caryl Clark will join Sir Roger for a discussion of the myth of Orpheus and Haydn's rarely performed opera on the subject *L'anima del filosofo*, which the Society will perform on January 23 and 25. The second symposium, "Haydn in London," will take place on April 25 at Northeastern University, and is a companion to the Society's performances scheduled for April 24 and 26. Both symposia will include a musical presentation, panel discussion and question and answer session.

These expanded activities complement our 24-year old educational outreach program, which provides participatory and creative music education to 10,000 students annually in communities throughout Greater Boston. We are grateful to Karen S. and George D. Levy who recently made a gift to the endowment to support this educational outreach program. In recognition of their generosity, the program has been renamed the Karen S. and George D. Levy Educational Outreach Program.

I hope you can join us for one or all of these exciting new programs and offerings, which details can be found at www.handelandhaydn.org. We are pleased to welcome Richard Egarr this weekend and trust that you will enjoy these performances.

Warm regards,



Marie-Hélène Bernard
Executive Director and CEO

Handel AND Haydn

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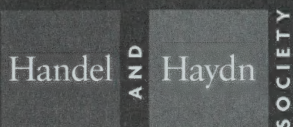
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For more information, contact Director of Education **Robin Baker** at 617 262 1815, ext. 126, or rbaker@handelandhaydn.org.



Handel and Haydn Society

A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Educational Outreach Program has fostered the knowledge and performance of classical music among young people including in underserved schools and communities. In the 2008-2009 school year, the Educational Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

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A large flock of birds, possibly seagulls, is captured in flight over a body of water, likely a marsh or coastal area. The birds are silhouetted against a lighter, hazy sky, creating a sense of movement and natural beauty. The water in the foreground is dark and still, reflecting the light from the sky.

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In Memoriam

Thomas Dunn (1925-2008)



The Handel and Haydn Society board, musicians and staff were saddened by the passing of former Artistic Director Thomas Dunn (1967-1986) on October 26, 2008. Mr. Dunn was a visionary artist and conductor who transformed the organization and his legacy profoundly impacted the Society. He led the Society in no less than 160 performances, bringing a uniquely personal artistic statement to every musical endeavor. Under his guidance, the Society became a fully professional organization with a broad and varied repertoire. He redesigned the Society's programming to include dance, theater, and some of America's brightest young talent, turning the institution into a forward-looking and dynamic organization.

The Handel and Haydn Society will dedicate its December performances of Handel's *Messiah* and the Bach Christmas program in memory of Mr. Dunn. These programs, featuring the chorus under the direction of Chorusmaster John Finney who was greatly influenced by Mr. Dunn, will celebrate the rich heritage he left Handel and Haydn Society and the mentoring he provided to so many musicians in our communities. As a way to express your appreciation for the life of a great musician, we encourage our patrons to make a generous gift to the Handel and Haydn Society annual fund in his memory, as a continued investment in the magnificent and innovative artistic initiatives that the Society brings to the city of Boston and abroad.



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Program

2008-2009 SEASON

Friday, November 7, 8.00pm
Sunday, November 9, 3.00pm
Symphony Hall, Boston

Richard Egarr, conductor

Symphony No. 1 in E-flat Major, K. 16
Allegro molto • Andante • Presto

Wolfgang Amadé Mozart
(1756-1791)

Piano Concerto No. 23 in A Major, K. 488
Allegro • Adagio • Allegro assai

Mozart

Richard Egarr, fortepiano

—INTERMISSION—

Overture to *The Creatures of Prometheus*, Op. 43 Ludwig van Beethoven
(1770-1827)

Symphony No. 8 in F Major, Op. 93
Allegro vivace e con brio • Scherzando: Allegretto
Tempo di Menuetto • Allegro vivace

Beethoven

*Richard Egarr's appearance is made possible by
a generous gift from Joseph M. Flynn.*

Please join us after the concert for a **FINALE FORUM** as Richard Egarr takes questions from the audience.

The program runs for approximately one hour and 45 minutes, including intermission.

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Program Notes

Beethoven and Mozart

CONDUCTOR'S NOTE

Today's program contains four of my absolute favorite classical works. I have loved Mozart's First Symphony ever since first hearing it at university. It seems to mark the 8 year-old Wolfgang's musical liberation from his father's wagging finger. The assurance and sheer joy of the musical material shows perhaps his own voice for the first time. The Piano Concerto in A Major is one of the great utterances of Western music. The depth and range of emotion it contains is without equal for a work of its date. Not until the late works of Schubert do we hear again such a richly wrought musical web.

Beethoven's *Prometheus* Overture belongs to the world of his First Symphony—the young compositional lion extending his claws, threatening to inflict the first scratches onto the conservative Viennese musical public. It was an extremely popular piece from the word “go,” and can still thrill an audience today with its energy. Likewise, Beethoven's Eighth is an extraordinarily high-octane composition. It has been rather overshadowed by the more popular Seventh. However, it seems Beethoven preferred his Eighth, and I wholeheartedly share that feeling. This last great “Classical” symphony (before the symphony was changed forever with the arrival of “The 9th”) seems to push every conceivable, pre-conceivable and inconceivable Classical idea to the ultimate limit. The piece takes no prisoners in any way, shape or form. It is perhaps the most energized piece I know.

—Richard Egarr



The works on this program deftly exemplify the stages of development of Classical orchestral music, from its emergence in the 1760s through its Romantic transformation in the second decade of the 19th century. Most notable are the expanded use of the winds as a separate choir of instruments, the shifts in instrumentation that clarify structural design and enhance character contrasts among and within movements, and the greater reliance on the middle and lower-registered instruments, especially clarinets, bassoons, horns, cellos and basses, all of which helped the “absolute” symphonic genre achieve a greater level of dramatic impact.

WOLFGANG AMADÉ MOZART

Mozart's Symphony No. 1 in E-flat Major, uses the standard eight-part early Classical orchestra of the 1760s, with four-part string writing, two oboes and two horns. A bassoon would also have been



expected to play with cellos and basses. Melody was still typically given to the violins, and the lower strings characteristically played repeated notes—so called *trommel* (“drumming”) bass—giving forward motion to the simpler harmony. Role reversal would sometimes occur, with the excitement generated by violin *trommel* figures, as in the first movement of Symphony No. 1. Oboes and horns doubled the violin melodies or sustained chords, and horn calls signaled strong structural arrival points (*cadences*). Winds display more independence in the second movement than in the first movement. Shifts from strings to winds at cadences reinforce the movement’s structural outline. Typical of symphonies in the 1760s, the final movement is a light-hearted triple-meter “peasant” dance, characterized by predictable phrase lengths, and uncomplicated textures. Oboes often double the lively violin melodies here, and the prominence of the horns enhances the rustic character.

Mozart composed seventeen of his twenty-seven piano concertos after moving to Vienna in 1781. By this time the orchestra often included one or two flutes and two independent bassoon

parts, and at times two clarinets would replace or play alongside the oboes. Indeed, there was a growing interest in changes in orchestral color, particularly for shifts in character that clarified structural elements such as themes. Wind writing showed a greater sophistication: brief woodwind solos and “wind choir” passages permeate Mozart’s orchestral music written after his move to Vienna, due in part (according to Christoph Wolff and others) to his writing of several wind divertimenti during his last years in Salzburg (late 1770s). This sophistication is most evident in his 1780s piano concertos as so well demonstrated in Piano Concerto No. 23 in A Major. The expanded wind writing and the replacement of the bright oboes with softer clarinets give the concerto an overall pastoral quality, and nicely compliment the sound of the 18th century piano. Furthermore, Mozart’s skillful, characteristic use of winds clarifies the themes of the first movement: we are treated to two hearings of each theme in the opening segment, once by strings and repeated immediately thereafter by the winds, either as an ensemble or a solo line. This alternation continues when the themes reappear after the piano’s

entrance, but between piano and strings or winds. As in Mozart's earlier works, horns still call out the ends of thematic sections. Alternating sounds continue in the somber, minor second movement. The arpeggiated "music box" accompaniment in the second violins, and then clarinets, is a remnant from Mozart's wind divertimentos. As in the finale of the Symphony No. 1, the last movement of this concerto is the most lighthearted and brightest of the three, with leaping violin melodies and bouncy bassoon duets adding comic flair. Yet the comedy

of the bassoons and the brightness of the violins often give way to sweet woodwind duet passages, particularly by clarinets.

LUDWIG VAN BEETHOVEN

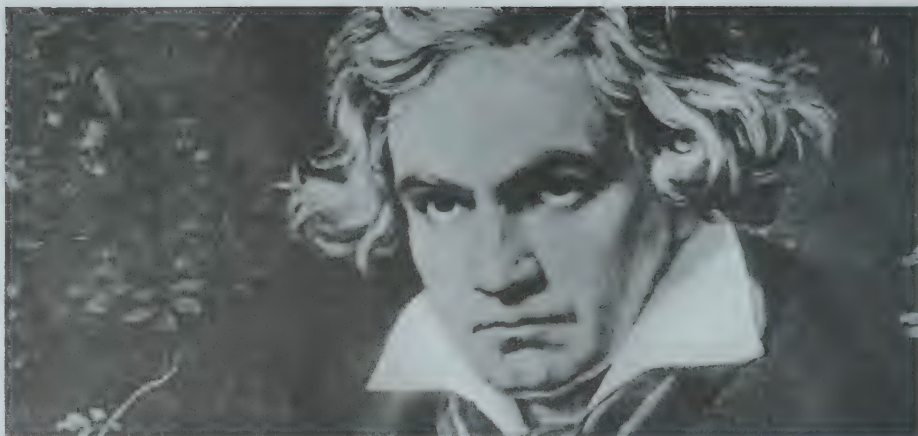
The delineation of structure using orchestral colors became even more pronounced in the instrumental music of Beethoven. Pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, along with timpani, made up the large wind group that in Beethoven's hands became almost an equal partner of the string ensemble. Not everyone



SPOTLIGHT: Fortepiano

Around 1700 Bartolomeo Cristofori built an "*arcicimbalo*" wherein depressing a key would activate a hammer to strike the string, rather than raise a plectrum to pluck the string, as in the harpsichord. This allowed the player to control dynamic gradations by changing the pressure placed on the keys and so the "soft-and-loud" or *pian e forte* (fortepiano in England), later shortened to piano, entered history. Reports on the instrument inspired experiments with hammer mechanisms by German craftsmen, and by the 1770s the "Viennese" action piano, which had a delicate and responsive touch, was the preferred instrument of Mozart and Haydn. Meanwhile, English makers developed a mechanism based on Cristofori's original design, and these "English" action pianos had a heavier touch than their Viennese cousins. Beethoven reportedly went back-and-forth in his preference for Viennese or English pianos. During the early 1800s various metal bracing configurations supported the heavier strings required for bigger sounds in the growing concert halls, and in 1825 a one-piece cast iron frame was developed. Steinway & Sons of New York began building the frame in their pianos in 1855, and so ushered in the era of the modern piano.

The piano played by Mr. Egarr in this concert was built by Thomas and Barbara Wolf in 1990 in Washington, DC, modeled upon an original by Johann Schantz in Vienna, ca.1800. Haydn owned a piano by Schantz and favored his instruments. The Handel and Haydn Society thanks Robert Levin for graciously lending the instrument.



appreciated the attention to winds. One critic said after the premiere of Beethoven's first symphony that it sounded too much like "band music" (*harmoniemusik*). What truly sets Beethoven's instrumental music apart is how he used all of the sounds of the orchestra to expand and manipulate topoi (suggestions of topics or settings, e.g. war, storm, the pastoral, created by specific musical gestures) into more sweeping dramatic events. This was well suited to the story-telling genres of ballet and incidental music for plays. Beethoven treated the overtures to these dramas as brief overviews of the coming stories, foretastes of their emotional journeys. The success of Beethoven's first symphony in Vienna (despite the criticisms) led to a commission for ballet music based on the Prometheus myth. Heroic tales had become common fare of German-Austrian theatre, and the myth of the Titan Prometheus was attractive to Beethoven. Prometheus cunningly challenges Zeus for the benefit of humans, tricking the god into accepting only sacrificial bones so that humans could feast on the meat, and giving his human creatures fire stolen from Olympus despite his own ultimate

sacrifice—having his liver eaten out by an eagle every day through eternity. The Overture to *Creatures of Prometheus*, displays most of the trademarks of his early symphonic writing, including its expanding dramatic trajectory. Full orchestra chords immediately clue the audience to the immenseness of the story, followed by simple horn and oboe material that suggests the dawn of the helpless human species. String (first theme) and wind (second theme) colors distinguish structural material, with fortissimo punctuations by full orchestra expressing the myth's conflict. An interesting dramatic device often used by Beethoven in his overtures is heard near the middle of the piece, where motives passed between strings and winds in quick succession imitate a conversation.

Beethoven believed the structural solidity and character heterogeneity of the symphony genre made it equally capable of moving audiences as did the traditional dramatic forms. To be sure, the heroic proportions of his Symphony No. 3, victory through struggle in Symphony No. 5, pastoral bliss interrupted only briefly by a storm in Symphony No. 6, and grand emotional

swings of Symphony No. 7 pushed music's dramatic envelope, without a single word sung. Stacked against these monumental works, Beethoven's reliance on the lightheartedness of an earlier, more Classical symphonic tradition in Symphony No. 8 in F Major, seems to suggest Beethoven taking a step away from the abyss, as if his glimpses into the sublime finally invoked fear in himself. Compare the jocular (*scherzando*) second movement of this work, with its "clucking" winds, to the dark, almost painful slow movement of the Symphony No. 7. Yet, as Richard Egarr implies in his "Conductor's note..." this is sleight of hand. A closer look at Symphony No. 8 reveals that it is in many ways the culmination of Beethoven's thirteen-year examination of how musical gestures could be fashioned into a wordless sound-odyssey. He adroitly manipulated orchestral colors (especially the timpani!), unexpected key relationships, motivic elements, and sudden dynamic changes spanning the softest (*pianississimo*) to the loudest (*fortississimo*) levels to date, constructing a most gratifying and entertaining, yet highly complex masterpiece. When it is finished, and we finally take a breath, we realize that we have been treated to an ebullient, quite varied and at times intense emotional roller coaster, so comically and easily presented that we didn't notice our knuckles turning white.

—Michael Ruhling

Dr. Ruhling is the Society's Historically Informed Performance Research Fellow. A professor at the Rochester Institute of Technology, he also serves as President of the Haydn Society of North America.



TIMELINE

1756—Mozart is born in Salzburg.

1764—Mozart writes his First Symphony at the age of 8.

1770—Beethoven is born in Bonn.

1773—American colonists throw crates of tea into Boston Harbor in protest against the British.

1786—Mozart writes his Piano Concerto No. 23.

1787—Beethoven travels to Vienna in hopes of studying with Mozart, but soon returns to Bonn.

1791—Mozart dies in Vienna.

1792—Beethoven moves to Vienna and begins to study with Haydn.

1809—Edgar Allen Poe is born in Boston; Haydn dies in Vienna.

1812—Beethoven writes his Symphony No. 8.

1823—Handel and Haydn Society attempts to commission Beethoven to compose an oratorio.

1827—Beethoven dies in Vienna.

Artist Profile

Richard Egarr, conductor



Richard Egarr is in demand around the world as a keyboard soloist and conductor. As orchestral soloist, he has worked with the Academy of Ancient Music, English Concert, the Orchestra of the Age of Enlightenment, the Orchestra of the 18th Century and the Dutch Radio Chamber Orchestra. With violinist Andrew Manze he has toured extensively throughout Europe, North-America, Korea and Japan. As a conductor, Mr. Egarr has worked with

period-instrument ensembles and modern orchestras alike. In 2006, he was appointed Music Director of the Academy of Ancient Music. Mr. Egarr has conducted the Bergen Philharmonic Orchestra, Chamber Orchestra of Europe, the Flemish Radio Orchestra and the Scottish Chamber Orchestra, Portland Baroque and Tafelmusik. Future appearances include the Residentie Orchestra, the Brabant Orchestra, the Flemish Radio Orchestra and Choir and Collegium Vocale Ghent. Mr. Egarr records exclusively for Harmonia Mundi USA. Recent additions to his vast discography are Bach's Well-Tempered Clavier and Sonatas by Mozart and Schubert with Andrew Manze. These performances mark Mr. Egarr's debut with the Handel and Haydn Society.



RICHARD EGARR CDS AVAILABLE IN THE LOBBY!

Visit the Handel and Haydn Society Boutique in the Massachusetts Avenue Lobby before the concert or during intermission to pick up critically acclaimed CDs from Richard Egarr and the Academy of Ancient Music.

Richard Egarr will be available to sign CDs following the performance, so be sure to pick up one today!

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Guiomar Turgeon

Jane Starkman

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Sue Rabut

Susanna Ogata

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Clayton Hoener

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Linda Quan⁵

Dr. Lee Bradley III Chair

Abigail Karr

Lisa Brooke

Etsuko Ishizuka

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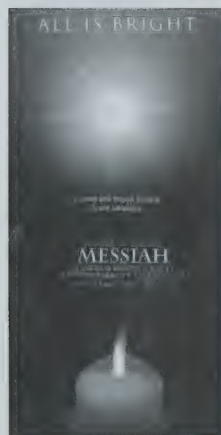
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Celebrate!

2008-2009 SEASON

HANDEL'S MESSIAH

Friday, December 5 at 7.30pm

Saturday, December 6 at 3.00pm

Sunday, December 7 at 3.00pm

Symphony Hall

Audiences have enjoyed Handel and Haydn's performances of *Messiah* for 155 consecutive years! Famed opera conductor Paul Daniel and an outstanding cast featuring local favorites Kendra Colton and Paula Murrihy will deliver an unforgettable rendition of this Boston tradition.

A BACH CHRISTMAS

Thursday, December 18 at 8.00pm

Sunday, December 21 at 3.00pm

NEC's Jordan Hall

Celebrate the season with Bach's glorious *Magnificat* and two festive cantatas led by beloved conductor John Finney. The Society's outstanding Chorus offers a joyous program of Bach's timeless Christmas music.

HAYDN'S ORFEO

Friday, January 23 at 8.00pm

Sunday, January 25 at 3.00pm

Symphony Hall

Hear rising star Sarah Coburn and a phenomenal cast in a concert performance of Haydn's *L'anima del filosofo*. Sir Roger Norrington will lead this seldom-heard opera for the first time in his illustrious career. You cannot miss this.

BAROQUE GRAND TOUR

Friday, February 27 at 8.00pm

Sunday, March 1 at 3.00pm

NEC's Jordan Hall

Experience the virtuosity of period-instrument musicians in Bach's imaginative Brandenburg Concerto No. 3 and masterworks by Purcell and Couperin, conducted by acclaimed Baroque specialist Paul Goodwin.



ROMANTIC BRAHMS

Friday, March 20 at 8.00pm

Symphony Hall

Sunday, March 22 at 8.00pm

Grant Llewellyn leads an energetic Brahms' First Symphony! Also, hear Mendelssohn's lyric Violin Concerto performed by brilliant young virtuoso Ilya Gringolts and the world premiere of a choral tribute to Handel by Thomas Vignieri.

MUSIC AT FEVER PITCH

Friday, April 3 at 8.00pm

Old South Church

Sunday, April 5 at 3.00pm

NEC's Jordan Hall

Explore the fiery drama of the Baroque with red-hot guest artists Jean-Marie Zeitouni and Phoebe Carrai in music by Handel, Telemann, Rebel, and C.P.E. Bach.

HAYDN IN LONDON

Friday, April 24 at 8.00pm

Symphony Hall

Sunday, April 26 at 3.00pm

Hear why audiences treated Haydn like a rock star during the composer's London tours. The ravishing Nathalie Paulin joins Sir Roger Norrington and the Period-Instrument Orchestra for a spectacular program of symphonies and songs.

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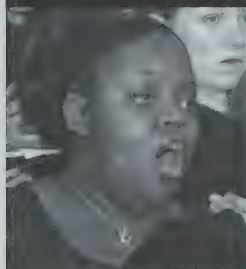
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Vocal Apprenticeship Program Upcoming Concerts



ORFF'S CARMINA BURANA

Fri, Nov 14 at 8pm

Trinity Chapel, Boston College

Sat, Nov 15 at 8pm

BOX OFFICE: 617 552 4002

John Finney leads the Youth Chorus alongside the University Chorale of Boston College and the Boston College Symphony Orchestra. Tickets are \$10, (\$5 for students).



VAP CHORAL CONCERT

Fri, Dec 14 at 7pm

United Parish, Brookline

The four choirs of the Vocal Apprenticeship Program present their annual winter concert. Admission is free!



VAP HIGH SCHOOL SOLOISTS RECITAL

Sat, Dec 20 at 3pm

Seully Hall, Boston Conservatory

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2009

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BOSTON PUBLIC LIBRARY LECTURE SERIES

Friday, November 21 at 6.00pm

Boston Public Library

Friday, February 20 at 6.00pm

Friday, March 13 at 6.00pm

Handel and Haydn musicians and guests discuss selected topics and offer an intimate performance alongside some of the treasures of the Boston Public Library. *Presented In Partnership with The Boston Public Library Associates.* **Cost: \$25.**

THE HAYDN EXPERIENCE SYMPOSIUM

Saturday, January 24 at 1.30pm

New England Conservatory

Sir Roger Norrington and scholars discuss Haydn's *L'anima del filosofo* and the Orpheus myth. Members of Handel and Haydn join in a chamber performance of Haydn's works. **Cost: \$25.**

BOSTON ATHENAEUM CONCERT

Thursday, March 5 at 12.00pm

Boston Athenaeum

A program of Haydn trios and a discussion on the legacy of the great composer. For tickets, please contact the Boston Athenaeum at 617 227 0270.

HAYDN IN LONDON SYMPOSIUM

Saturday, April 25 at 1.30pm

Fenway Center, Northeastern University

Sir Roger Norrington and Haydn scholars discuss Haydn's London period and its influence on his later works. Handel and Haydn musicians will perform chamber music by Haydn. **Cost: \$25.**

www.handelandhaydn.org/celebration



Handel AND Haydn SOCIETY

Encore!

Thanks to music lovers like you, Handel and Haydn is proud to offer this landmark Celebration 2009 Season. As America's oldest continuously-performing arts organization, the Society has been a trailblazer in identifying talent and bringing it to the public. From America's first complete performance of Handel's *Messiah* in 1818 to the Grammy Award-winning recordings of Sir John Tavener's *Lamentations and Praises* with Chanticleer in 2002, the Society has been at the forefront of promoting "the love of good music and a better performance of it," as directed by its founding mission.

Since ticket sales cover only 40% of the Society's operating costs, we hope you will consider making a contribution to support the artistic excellence and innovative education initiatives that are our hallmark.

To make a gift to the Handel and Haydn Society, please visit the table in the lobby, visit our website, www.handelandhaydn.org/contribute, or call 617 262 1815.

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Coda

Meet the musicians!

Name: John Grimes

Instrument: Timpani

Performing with the Society since 1975



What musicians have had the biggest impression on you as a performer?

I'd say my musical "heroes" have been Leonard Bernstein, Plácido Domingo, and Cloyd Duff, the legendary timpanist of the Cleveland Orchestra.

What do you enjoy about playing period instruments?

I thrive on the constant challenges of tuning calf-skin drum heads. Slight changes in the weather, humidity, even the audience coming in and out of a hall greatly affect the tautness of the drum head and the player must be constantly adjusting. All while actually hitting the drums in the right place at the right time!

I really enjoy the challenge of rendering tasteful and insightful interpretations of as much music as I am fortunate to perform. I love playing the drums. For me, it is my form of "singing" for the Handel and Haydn Society Chorus.

What is your favorite concert hall?

Jordan Hall at New England Conservatory. I feel a certain kinship with the place going back to my days playing in the NEC Orchestra under Gunther Schuller.

Do you have a job outside of music?

Well, I have a job outside of performing, but still very much in music. I am the Vice President of the Boston Musicians Association. Our mission is to foster and promote the quality of life of our membership of professional musicians. We administer collective bargaining agreements, local wage scales, national and local electronic media agreements, and involve ourselves in legislative issues affecting our working musicians.

Where do you like to go on vacation?

Lately, I've been to Central Europe for professional and vacation purposes. Attending performances, listening to and fraternizing with timpanist colleagues in other countries has become a recent priority. You never stop learning. This area is the cradle of western timpani playing as it has been passed down from generation to generation.

What's your favorite restaurant?

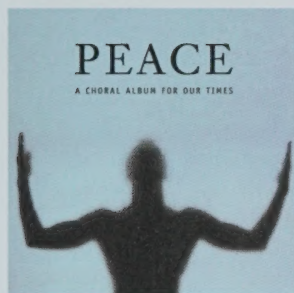
I keep going back to Woody's Grill on Hemenway Street near Symphony Hall. I tend not to do very many "upscale" places. Remember, I am just a working musician!



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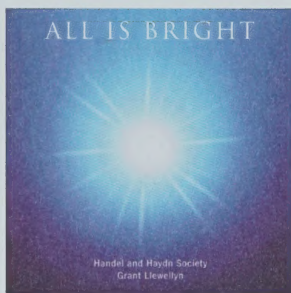


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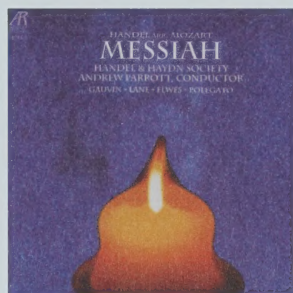


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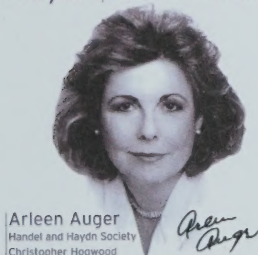
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Haydn | Arias & Cantatas



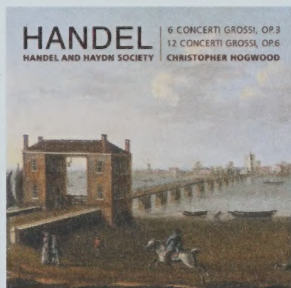
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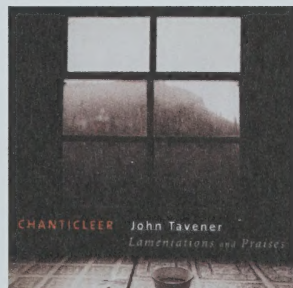


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